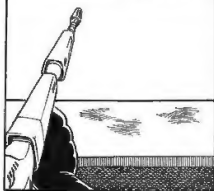
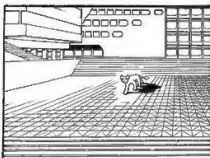
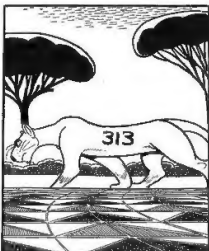
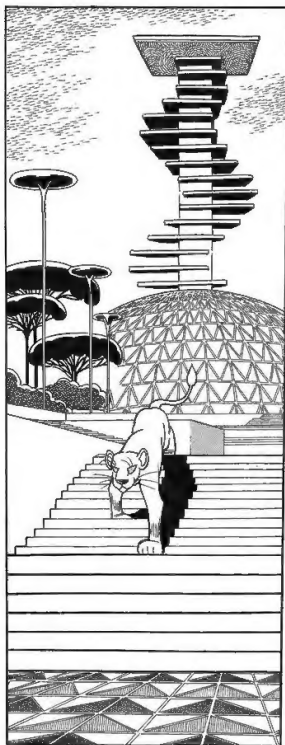
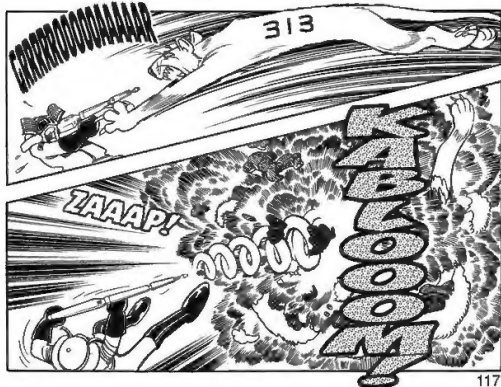
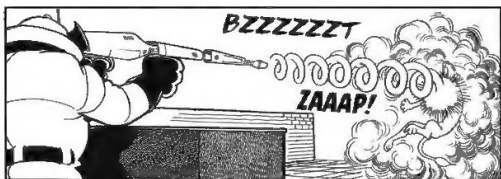
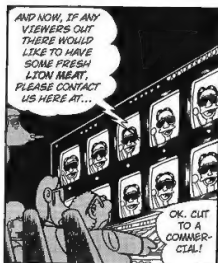


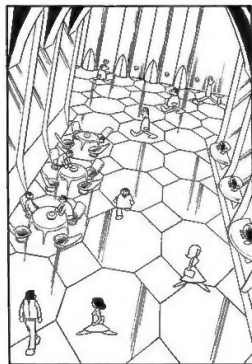
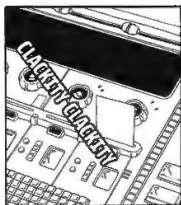
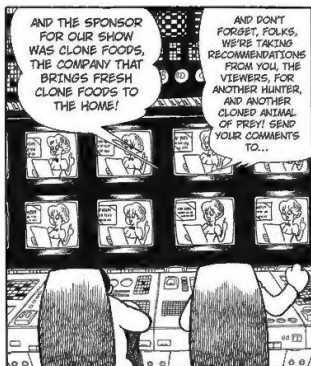
LIFE





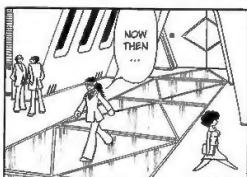


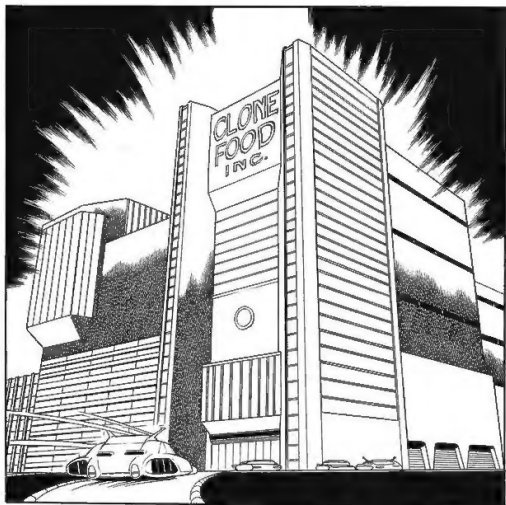


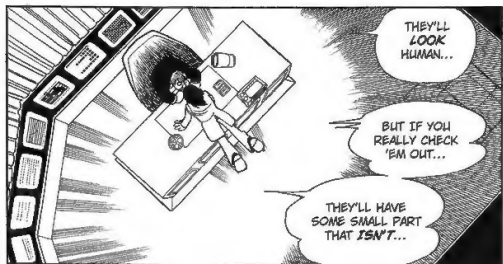


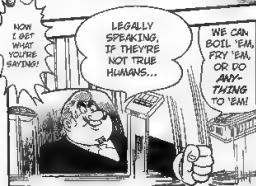
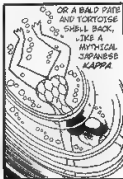








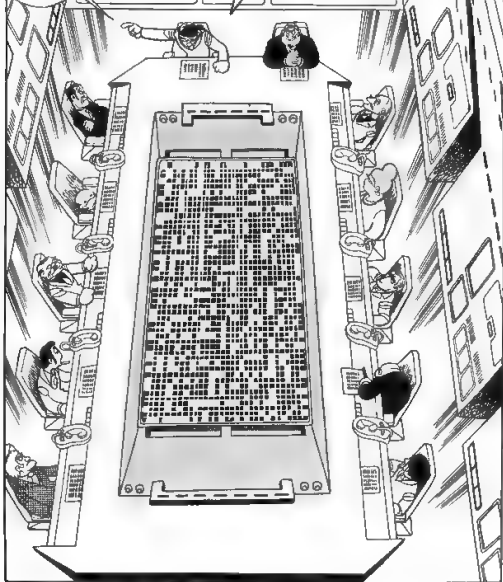


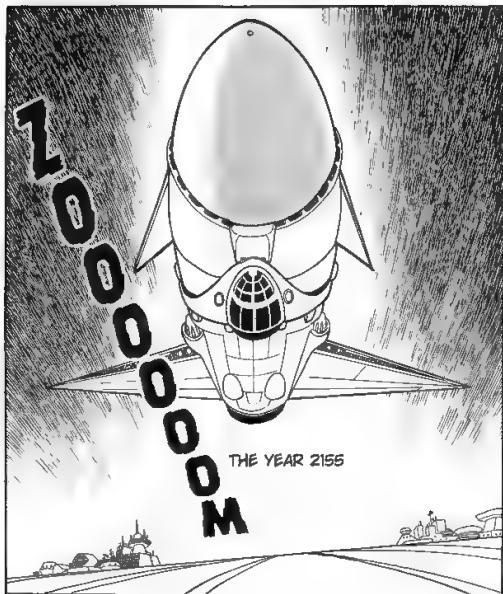


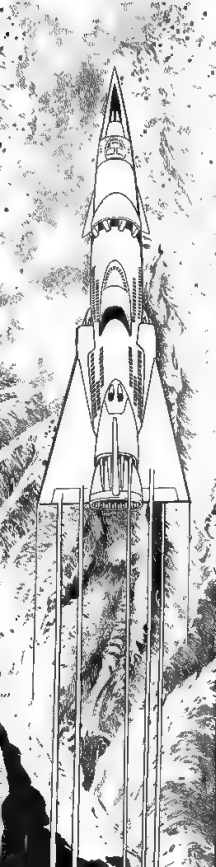
IT'S A
DOG-EAT-
DOG WORLD
OUT THERE
FOR THE
3D TV
MARKET!

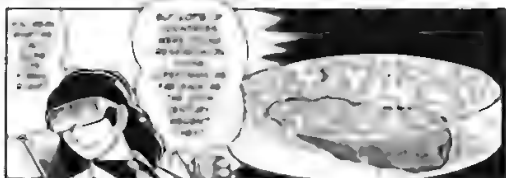
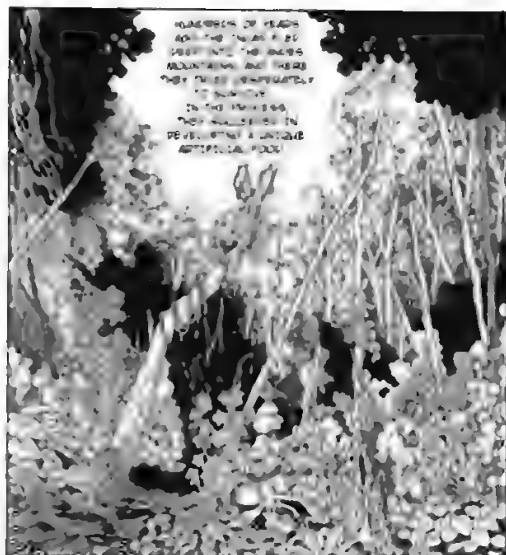
THERE'S ONLY ONE
WAY WE'RE GOING TO
MAKE OUR PROGRAM AN
ABSOLUTE SUCCESS!
WE'VE GOT TO
GET SOME CLONE
HUMANS - ARTIFICIAL
HUMANS - AND HUNT
THEM DOWN!

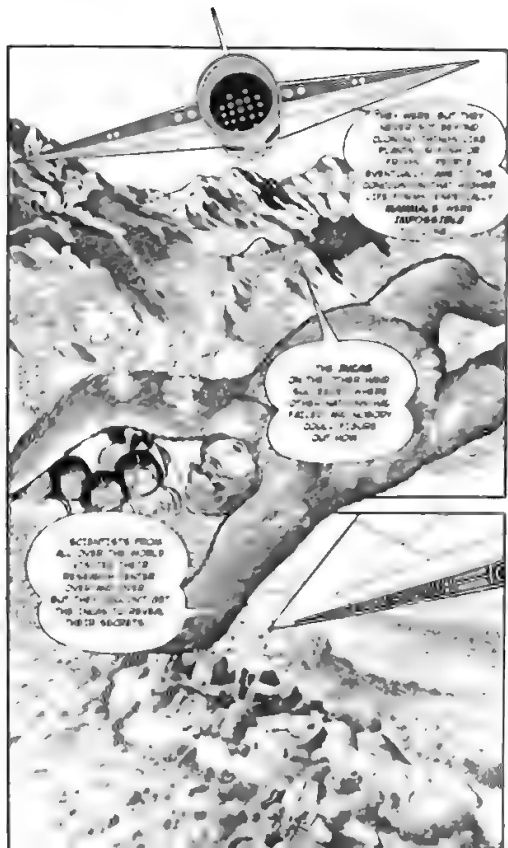
I GUARANTEE
IT'LL KEEP
OUR VIEWERS
GLUED TO
THEIR TV
SETS!









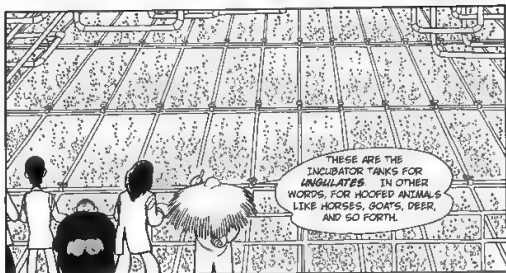
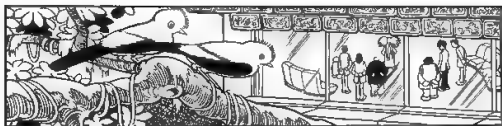


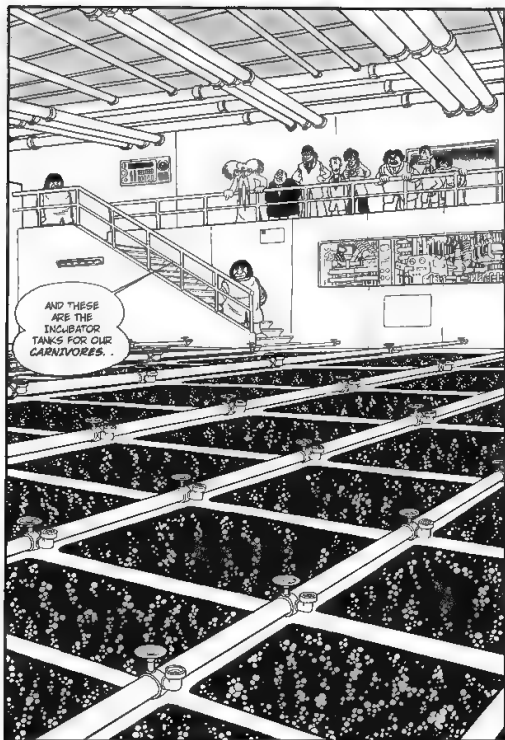
THEY WERE BUT THEY
WERE NOT BEYOND
CLIMBING THE MOUNTAINS
PLANTS GROWING
FOR THE FIRST TIME
EVENTUALLY, THE
CONTINENT THAT HAD
LIFE FROM THAT LATE
PERIOD WAS
TAPOGASTIA

THE BEAST
ON THE OTHER HAND
WAS NOT A BEAST
OTHER THAN THE
FACILE AND MURDER
COLD. IT WAS
OUT NOW

SCIENTISTS FROM
ALL OVER THE WORLD
WANTED TO
RESEARCH CENTER
OVER AND OVER
BUT THEY COULD NOT GET
THE INSIDE TO REVEAL
THEIR SECRETS

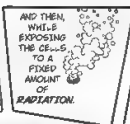








AS YOU KNOW,
WE TAKE TINY
CELLS FROM
THE ORIGINAL
ANIMALS.



AND THEN,
WHILE
EXPOSING
THE CELLS
TO A
FIXED
AMOUNT
OF
RADIATION.



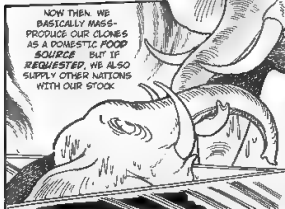
WE ALLOW THEM
TO GROW IN A
SPECIAL NUTRITIENT
SOLUTION.



THE CELLS THEN
DIVIDE AND
MULTIPLY.



...PRODUCING
A NEW ANIMAL
THAT IS
ESSENTIALLY
IDENTICAL TO
THE PARENT
DONOR.

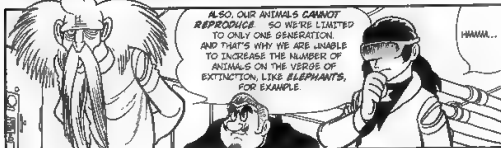


NOW THEN, WE
BASICALLY MASS-
PRODUCE OUR CLONES
AS A DOMESTIC FOOD
SOURCE. BUT IF
REQUESTED, WE ALSO
SUPPLY OTHER NATIONS
WITH OUR STOCK.



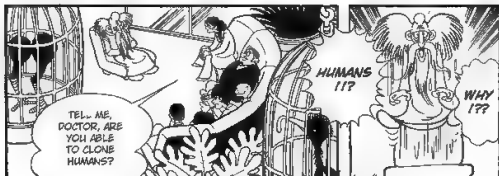
IT'S ALL THANKS
TO THE POWER
OF THE GENES
IN THE CELL.

UNFORTUNATELY,
OUR CLONED
ANIMALS OFTEN
HAVE RATHER
WEAK
CONSTITUTIONS.
DEFORMITIES
AND
ABNORMALITIES
ARE ALSO
COMMON.

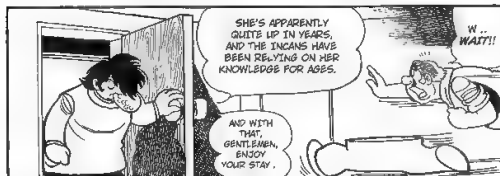


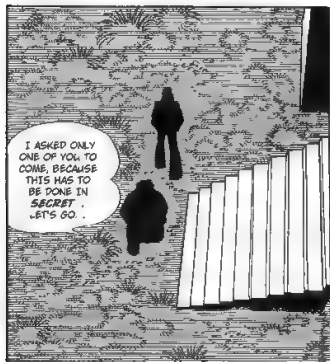
ALSO, OUR ANIMALS CANNOT
REPRODUCE. SO WE'RE LIMITED
TO ONLY ONE GENERATION.
AND THAT'S WHY WE ARE UNABLE
TO INCREASE THE NUMBER OF
ANIMALS ON THE VERGE OF
EXTINCTION, LIKE ELEPHANTS,
FOR EXAMPLE.

HHMM...





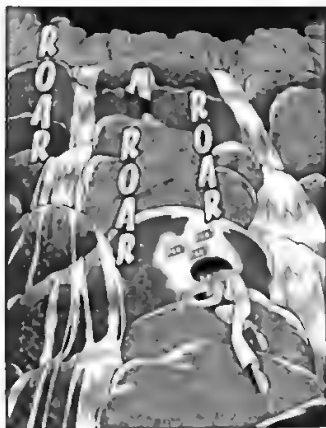




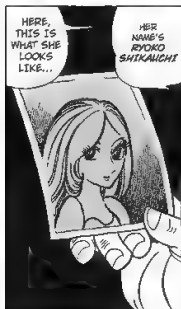






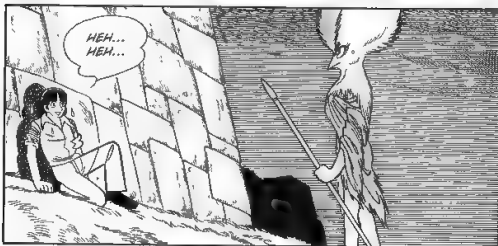




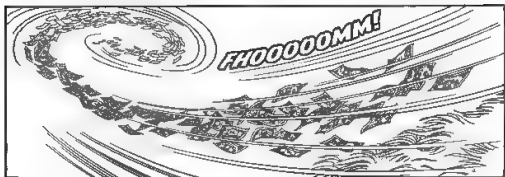


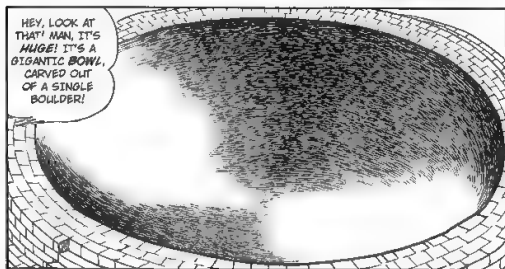


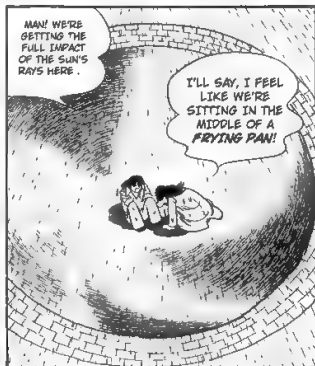
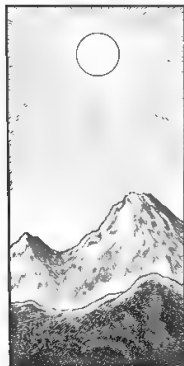
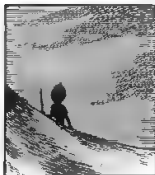
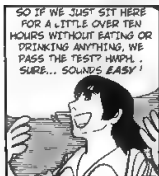


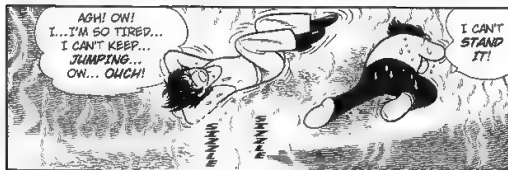
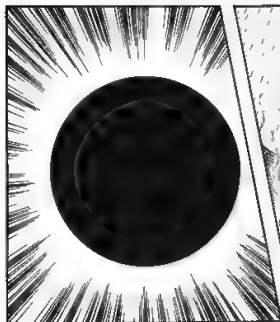


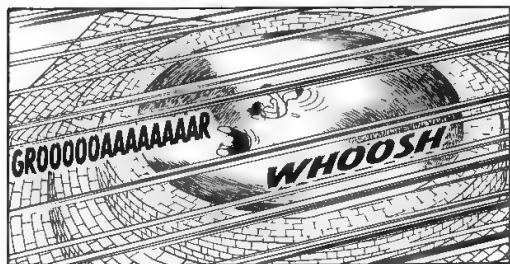


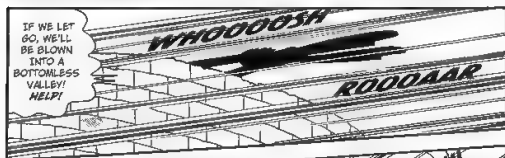
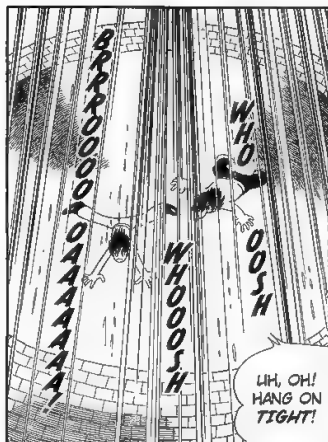




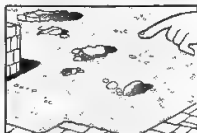










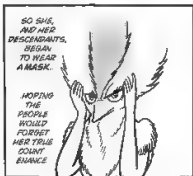
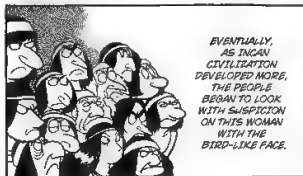
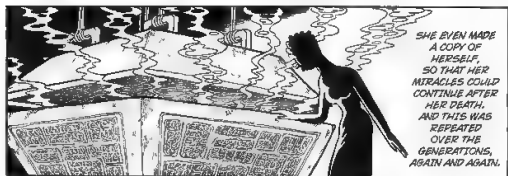
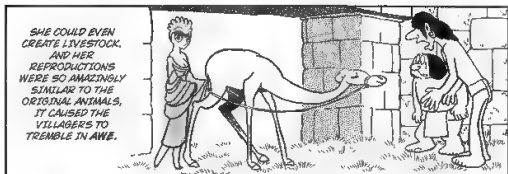
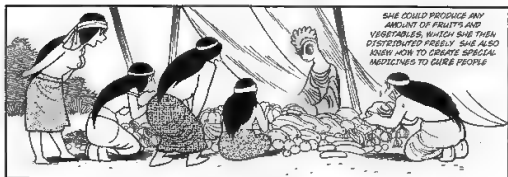


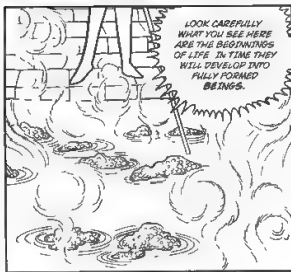
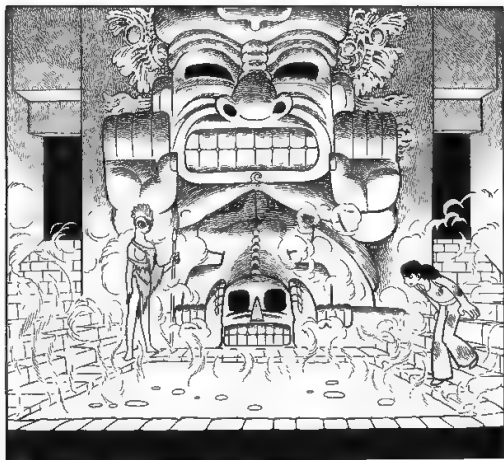


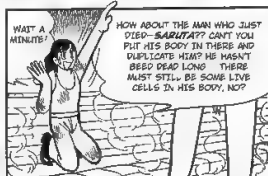
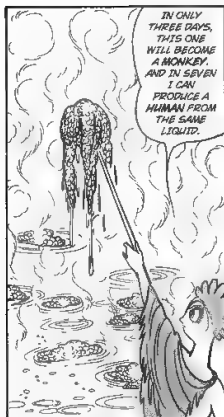




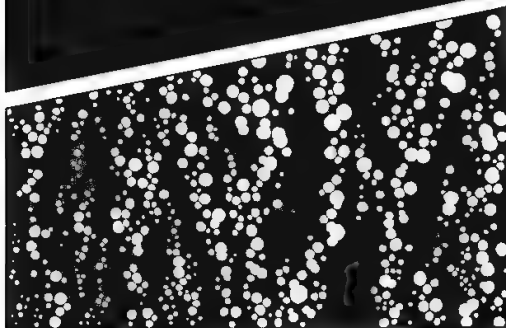


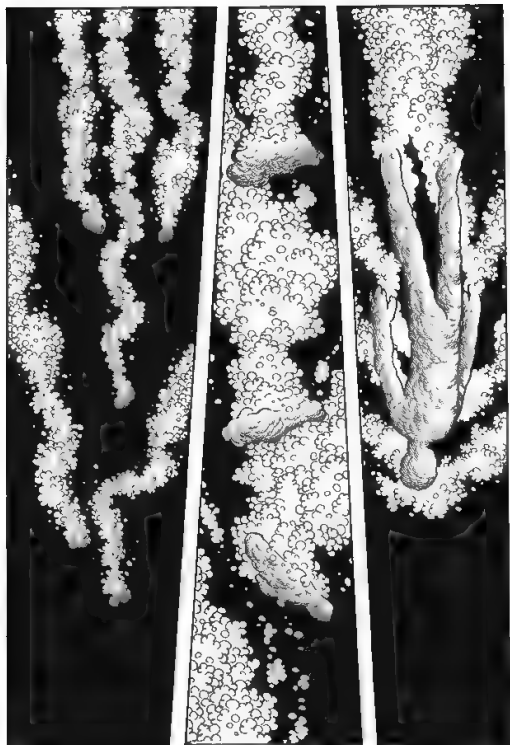


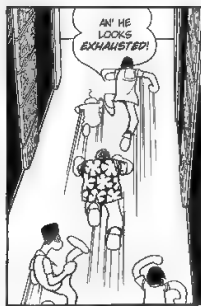
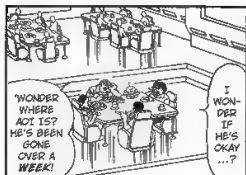


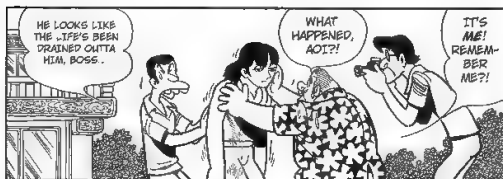


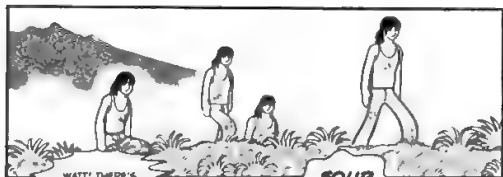








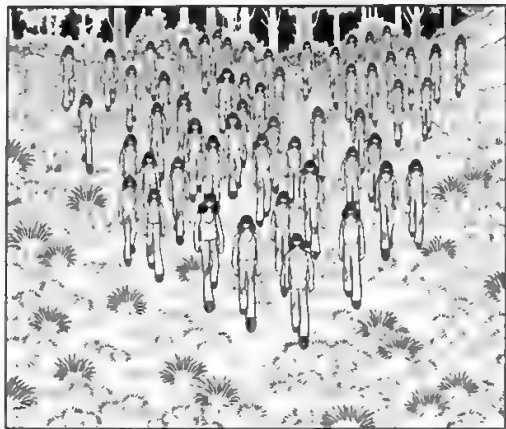


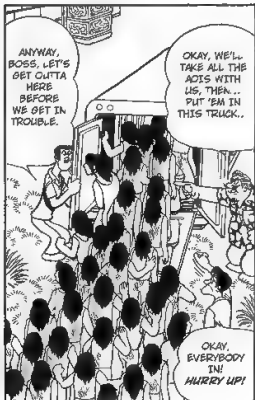


WAIT! THERE'S
MORE OF 'BA BOSS'
FOUR MORE ARE
COMIN' DOWN THE
HILL!!



FOUR
MORE
AOIS?







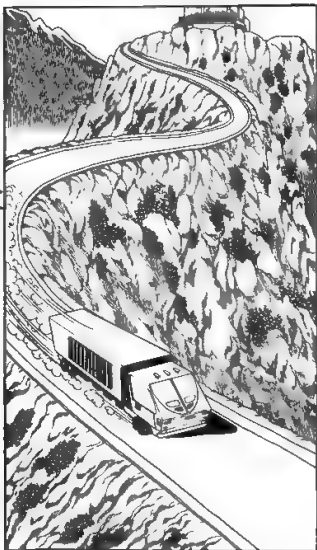
HEY! LET
ME OUT!

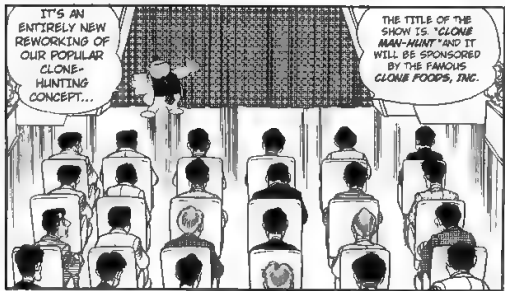
I'M THE
REAL
ONE!

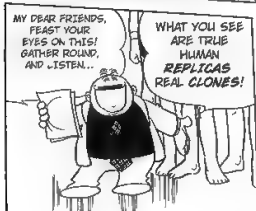
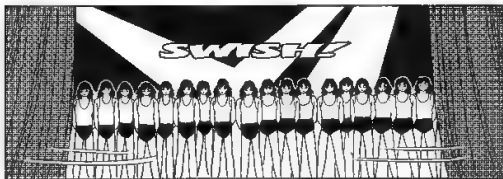
SIR!!

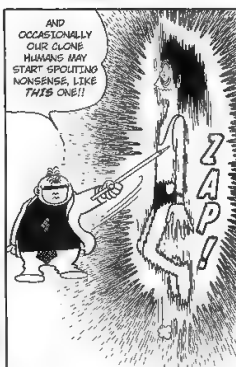
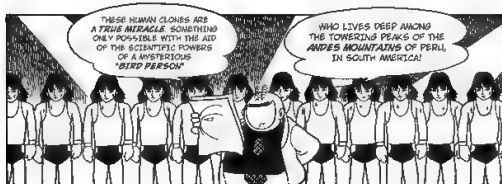
WHEN WE GET
BACK TO JAPAN
WE'LL CHECK 'EM
ALL, 'AN FIND OUT
WHICH ONE'S
THE REAL AOI...

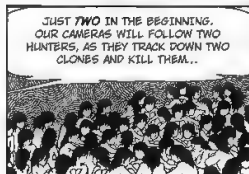
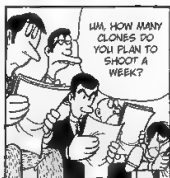
AND USE
THE REST OF
THE CLONES
AS TARGETS ON
THE HUNTING
SHOW !

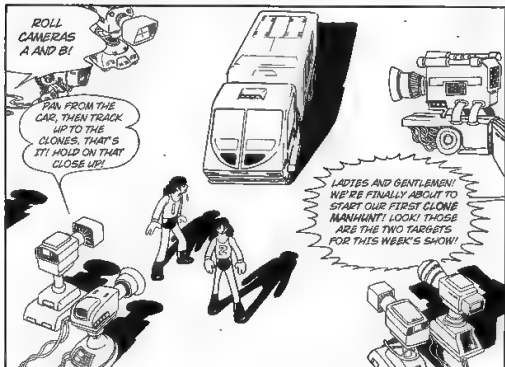


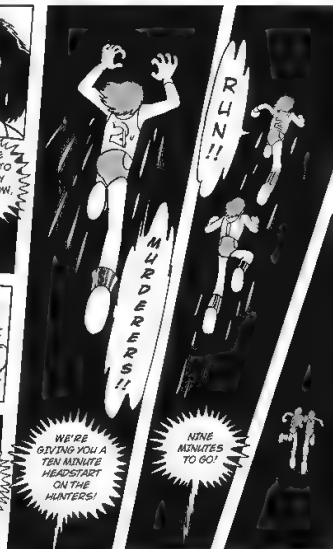
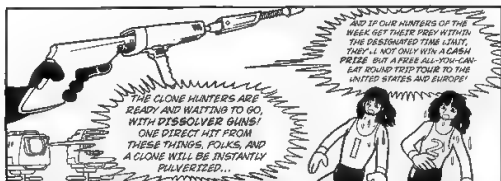




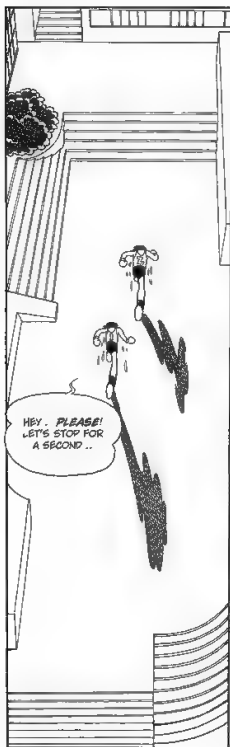


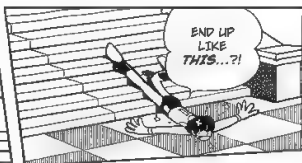


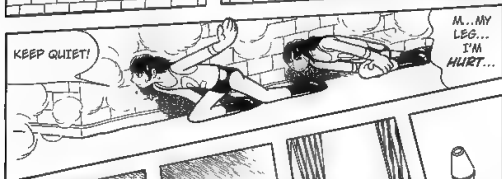
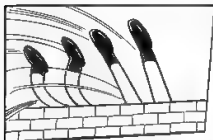






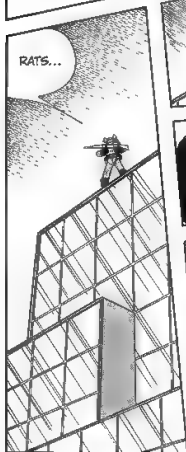




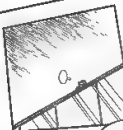


KEEP QUIET!

M...MY
LEG...
I'M
HURT...



RATS...



COME ON!
DOWNTOWN'S
JUST A SHORT
HOP FROM
HERE.



WHEW...

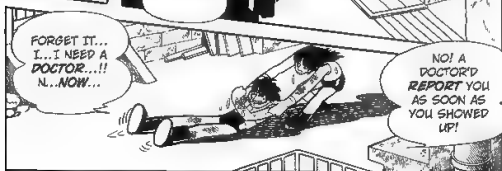
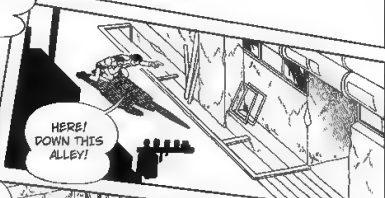
WE'RE IN A PUBLIC
SQUARE AND THEY'VE
GOT OVER TEN
CAMERAS FOCUSED
ON US HERE...

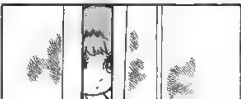


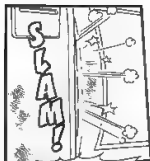
THERE'S NOWHERE
TO HIDE HERE
WITHOUT BEING
SEEN. WE'VE GOT
TO RUN FOR IT!

LET'S
GO!









HEY! MY
FRIEND'S
BEEN SHOT!
HE'S DYING!



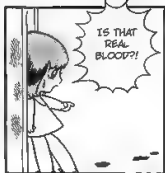
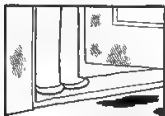
PLEASE...
LET US
REST
INSIDE
FOR A
MINUTE.



IT'S
NO
USE...



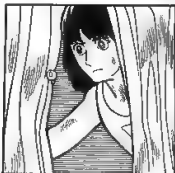
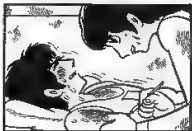
COME ON,
BROTHER...
LET'S GO
SOMEWHERE
ELSE...

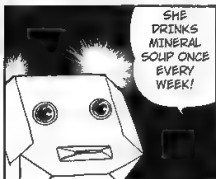
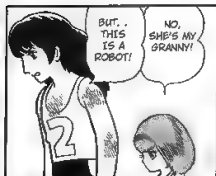
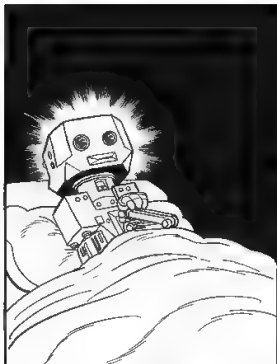


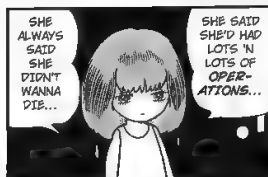
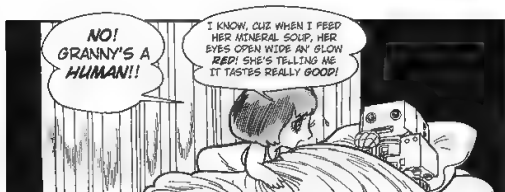
IS THAT
REAL
BLOOD?!



HI, I'M
JUNE!
I GOT
MEDISHIN!









SO, YOU
REALLY
DON'T
KNOW
WHO
I AM?



I'M
BEING
FOLLOWED
...

YOU
MEAN
LIKE
HIDE 'N
SEEK?



YEAH,
SOME-
THING
LIKE
THAT...
BUT IT
ENDS
WITH ME
BEING
KILLED.
I'M GOING
TO DIE
VERY
SOON



NO! YOU CAN'T
DIE! I WANT YOU
TO HIDE HERE
FOREVER!
THAT WAY YOU'LL
BE SAVED!



THAT'S ODD..
THE SECOND
I SAW YOU,
I SUDDENLY
FELT THE
NEED TO BE
SAVED...

WELL, IF I
STAY HERE AN
HIDE, AND IF
THEY DON'T FIND
ME, THEY'LL
EVENTUALLY HAVE
TO END THE
PROGRAM.



DON'T
YOU
GO TO
SCHOOL
?



NO,
MISTER.
I'M ONLY
THREE.
I DON'T
EVEN GO TO
KINDER-
GARDEN
YET.



I SEE. WELL,
JUN YOU'RE
VERY GROWN
UP FOR SUCH A
LITTLE GIRL.

YOU
WANNA
PLAY
DOLLS
WITH
ME?



SAY, THOSE
ARE PRETTY
OLD-STYLE
DOLLS
YOU'VE
GOT
THERE.

MY MOMMY
GAVE 'EM
TO ME.
SHE HAD 'EM
AS A LITTLE
GIRL, TOO!

ALL THE
LITTLE
GIRLS
PLAYED WITH
'EM THEN.

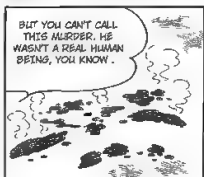


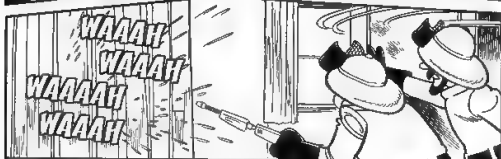
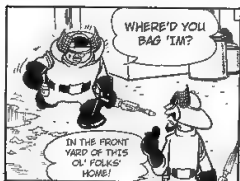
**BEEP
BEEP BEEP
BZZZZZARRT
BZZZZZARRT**

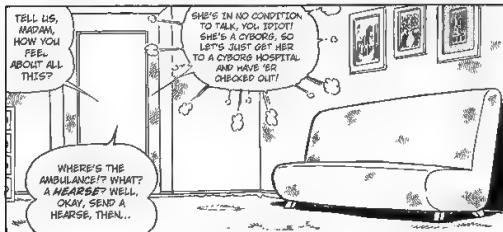


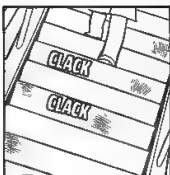
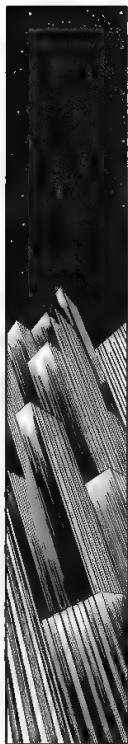


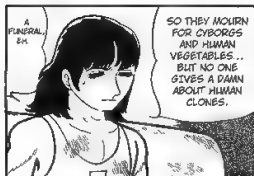
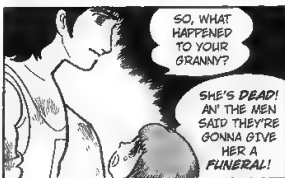




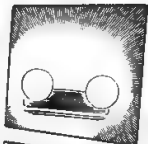
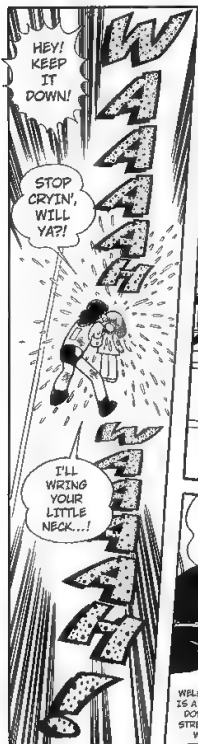












EVERY-
THING
ALL
RIGHT
?



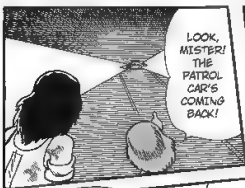
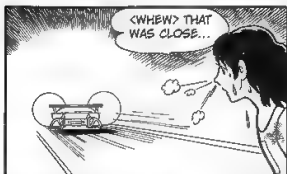
UH, IT'S
NOTHING, SIR .
MY LITTLE GIRL'S
JUST GOT A
TOOTHACHE,
THAT'S ALL...

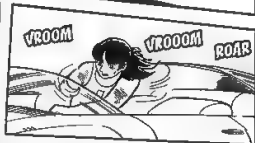
WELL, THERE
IS A DENTIST
DOWN THE
STREET THAT
WAY .

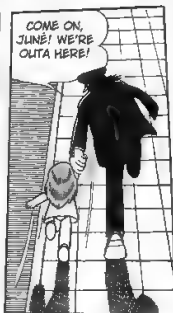
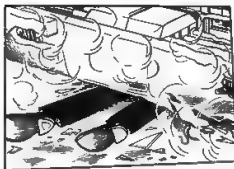
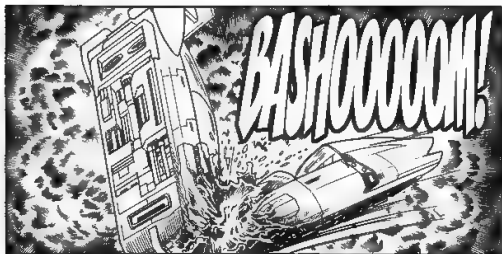


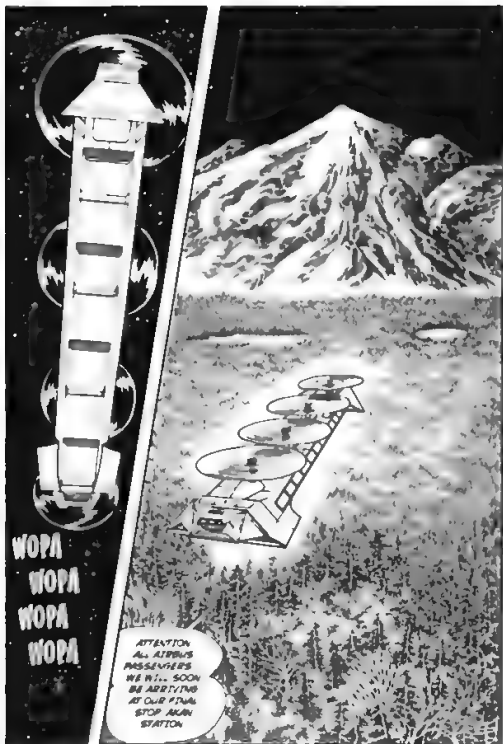
HM. WHAT'RE
YOU DOING
OUT HERE IN
THE MIDDLE OF
THE NIGHT,
DRESSED LIKE
THAT?

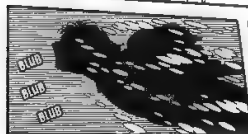


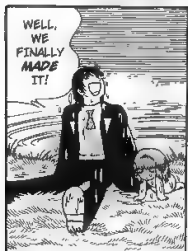


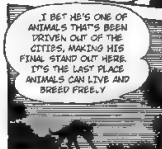
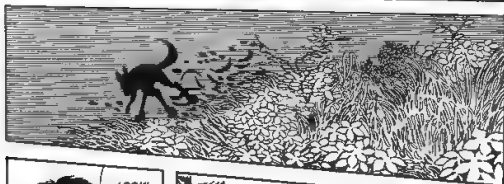
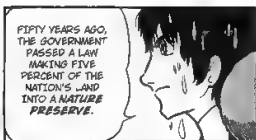




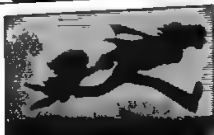
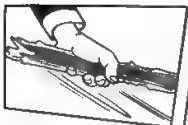


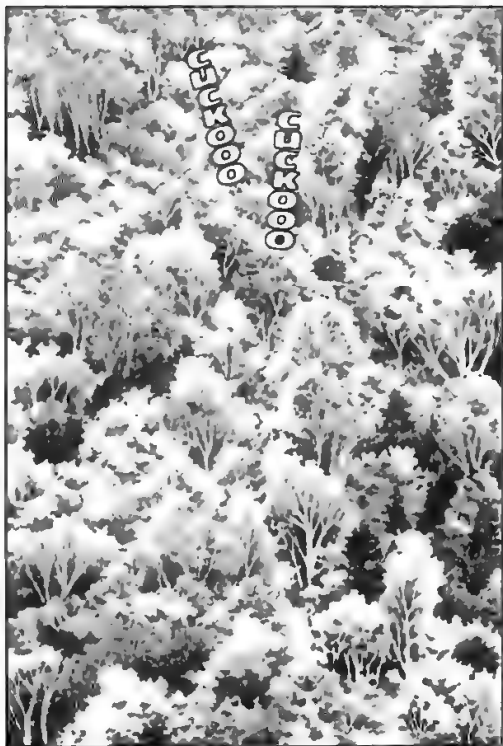




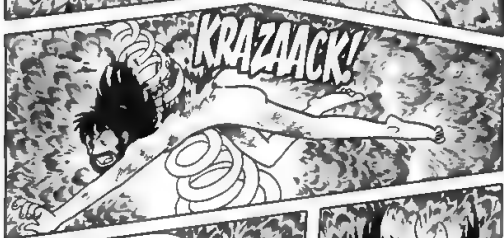


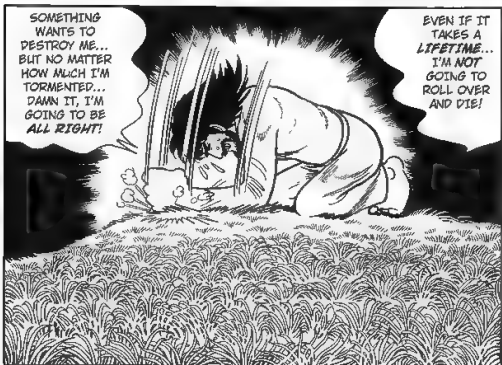












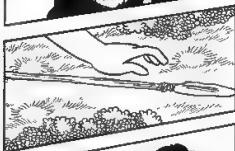




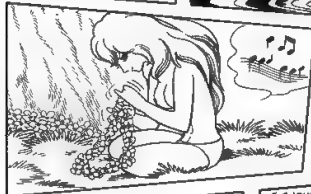
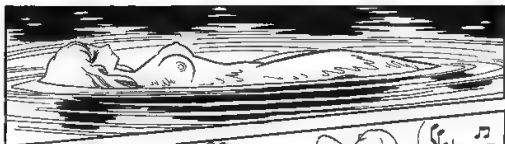


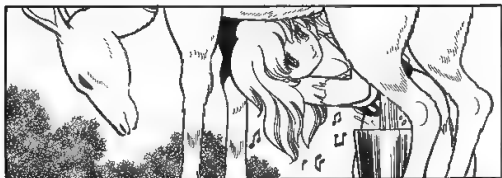


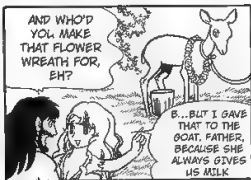
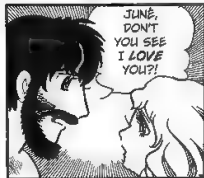








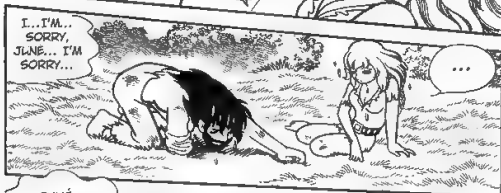






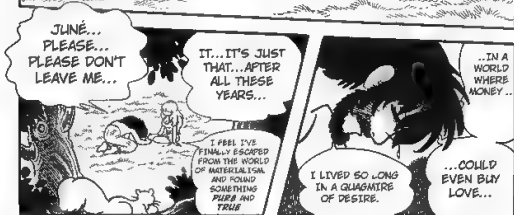
DON'T
LIE TO
ME!!

SLAP!



I...I'M...
SORRY,
JUNE... I'M
SORRY...

...



JUNE...
PLEASE...
PLEASE DON'T
LEAVE ME...

IT...IT'S JUST
THAT...AFTER
ALL THESE
YEARS...

I FEEL I'VE
FINALLY ESCAPED
FROM THE WORLD
OF MATERIALISM
AND FOUND
SOMETHING
PURE AND
TRUE

...IN A
WORLD
WHERE
MONEY...

I LIVED SO LONG
IN A QUAGMIRE
OF DESIRE.

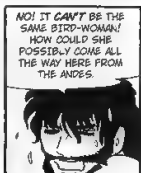
...COULD
EVEN BUY
LOVE...



YOU'RE THE
ONLY PERSON I
EVER BEEN
ABLE TO TALK
OPENLY TO...
ONLY YOU
UNDERSTAND
MY HEART...

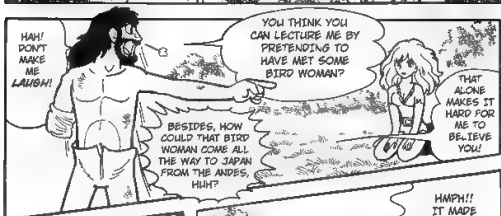
SO PLEASE,
JUNE...
DON'T
BETRAY
ME NOW...

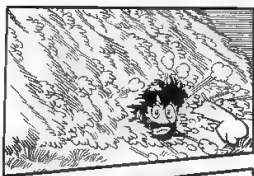
IT MAY SOUND
TRITE, BUT I'M
ONLY JUST
BEGINNING TO
UNDERSTAND WHAT
TRUE LOVE IS...

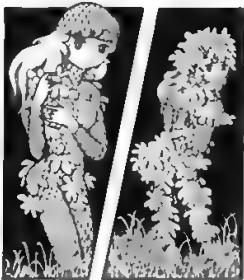
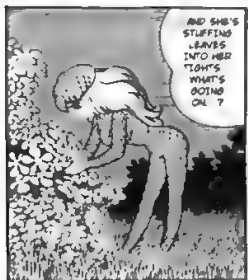
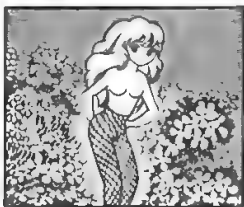
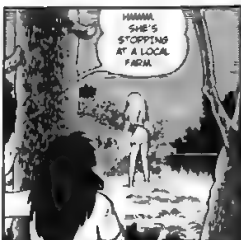
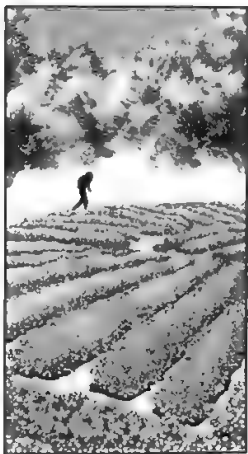


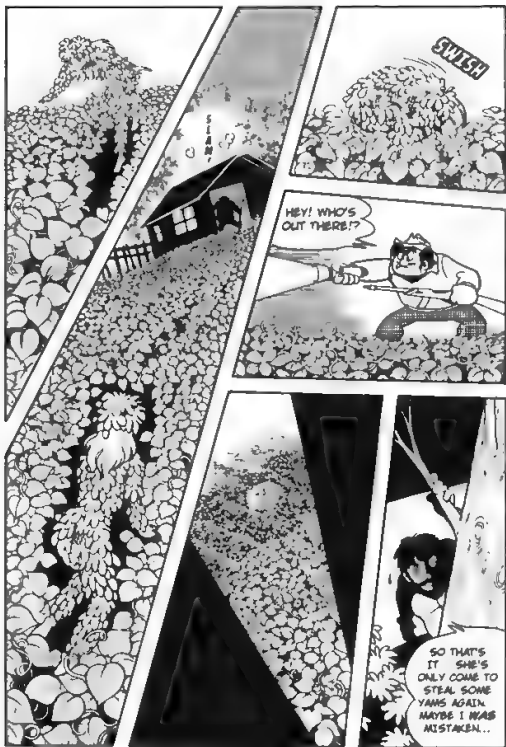






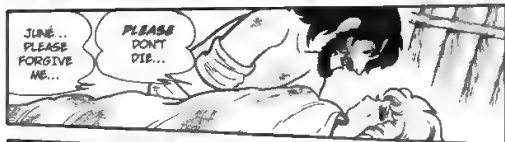














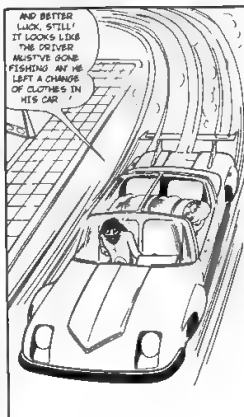


IT'S BEEN FIFTEEN YEARS. AN' THIS IS PRETTY FAR NORTH AN' OFF THE BEATEN PATH. SO MAYBE THE FOLKS IN THE CITY HERE HAVE FORGOTTEN ABOUT THE TV PROGRAM.

BUT EVEN IF THE PROGRAM'S STILL AIRING, I'VE GOT TO SAVE JUNE, NO MATTER WHAT!!

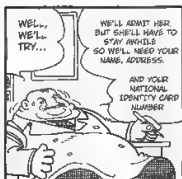


WHAT LUCK! HERE'S A CAR WITH THE KEYS IN IT!

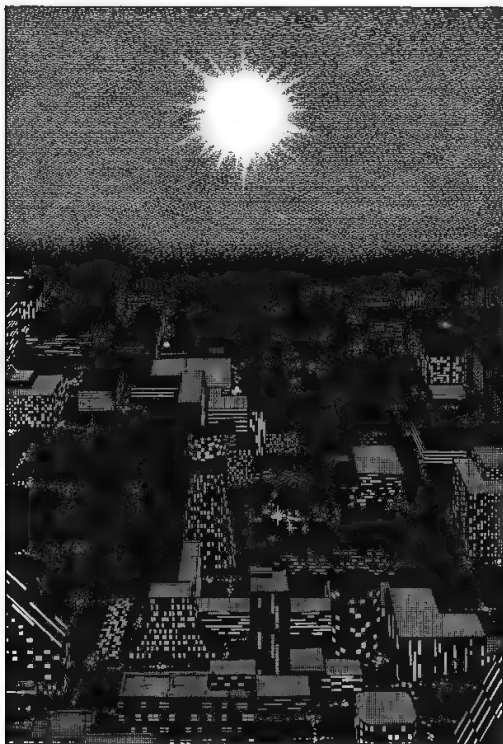


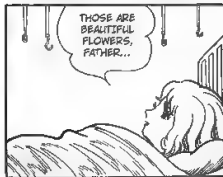
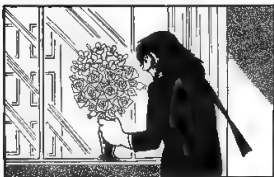
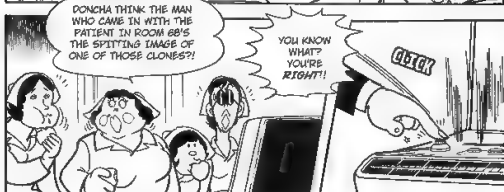
AND BETTER LUCK, STILL! IT LOOKS LIKE THE DRIVER MUST'VE GONE FISHING. AN' HE LEFT A CHANGE OF CLOTHES IN HIS CAR.

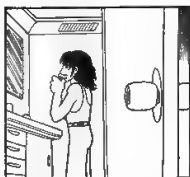


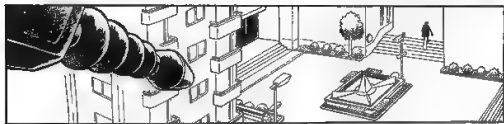
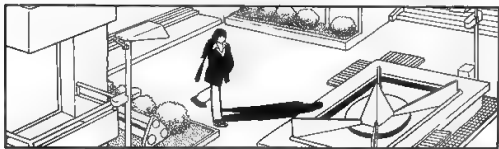
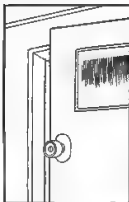


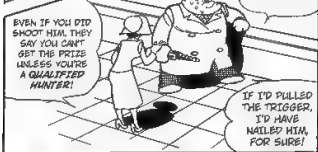
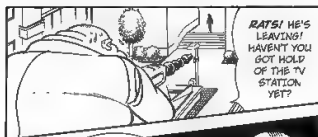
















I WANT YOU
TO STOP
THE CLONE
MANHUNT
IMMEDI-
ATELY.

PEOPLE ARE TIRED OF
SEEING MY DOUBLES
KILLED OFF, AND IT'S
PROBABLY NOT HELPING
YOUR COMPANY'S
IMAGE EITHER.



WHAT'RE YOU
TALKING ABOUT,
AOI? YOU'RE THE
ONE WHO CAME UP
WITH THE IDEA
FOR THE CLONE
MANHUNT
PROGRAM!

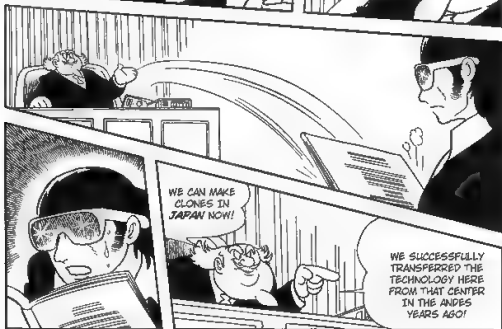
AND THANKS TO YOU,
WE'VE HAD FIFTEEN
YEARS OF RATINGS
OVER THIRTY
PERCENT! PRODUCTS
HAVE BEEN FLYING
OFF THE SHELVES!

HOW CAN
YOU EVEN
SUGGEST
THAT WE
STOP THE
SHOW
NOW?



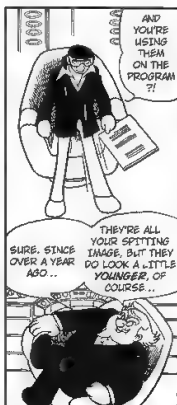
LOOK, HOW
MANY CLONES DO
YOU HAVE LEFT?
YOU'VE JUST
ABOUT REACHED
THE BOTTOM OF
THE BARREL,
RIGHT?

HMPH. .
WHERE'VE YOU
BEEN, AOI?
MAYBE YOU
ARE THE REAL
THING. .



WE CAN MAKE
CLONES IN
JAPAN NOW!

WE SUCCESSFULLY
TRANSFERRED THE
TECHNOLOGY HERE
FROM THAT CENTER
IN THE ANDES
YEARS AGO!





WHEN PEOPLE
STARTED CLONING
PLANTS AND ANIMALS,
THEY WERE TO BE AN
ALTERNATE FOOD
SOURCE... THEY WERE
SUPPOSED TO
BENEFIT HUMANITY ..

BUT...
CLONING HUMANS,
JUST FOR THE
SPORT OF
KILLING...

IS THAT
THE ONLY
PURPOSE YOU
CAN THINK OF
FOR THEM?!

ISN'T THERE
SOMETHING
MORE *USEFUL*
YOU CAN DO
WITH THEM?!

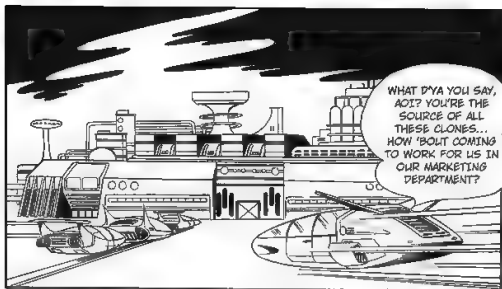
LISTEN, AOL THERE ARE
SIX BILLION PEOPLE ON
EARTH TODAY, LIVING
PACKED TOGETHER ..
IF WE LET ALL THE
CLONES LIVE WITH US.

WHAT
GOOD
WOULD
THAT
DO?

TALK ABOUT
PROBLEMS
WITH
POLLUTION!
HAH!

COME...
LET ME
SHOW YOU
OUR NEW
HUMAN
CLONE
FACTORY...

ONCE YOU
SEE IT,
YOU'LL
UNDERSTAND
EVERYTHING
..



WHAT D'YA YOU SAY, AOT? YOU'RE THE SOURCE OF ALL THESE CLONES... HOW 'BOUT COMING TO WORK FOR US IN OUR MARKETING DEPARTMENT?



WHAT'S WITH YOUR RIGHT ARM, BY THE WAY? IT LOOKS A LITTLE ODD...

IT'S ACTUALLY AN ARTIFICIAL ARM A PROSTHESIS.



I HAD A SLIGHT ACCIDENT

BUT NOWADAYS WE CAN MAKE NEW LIMBS WITH ARTIFICIAL CELLS. NOBODY HAS MECHANICAL LIMBS ANYMORE, AOT!



PLEASE STAND STILL.



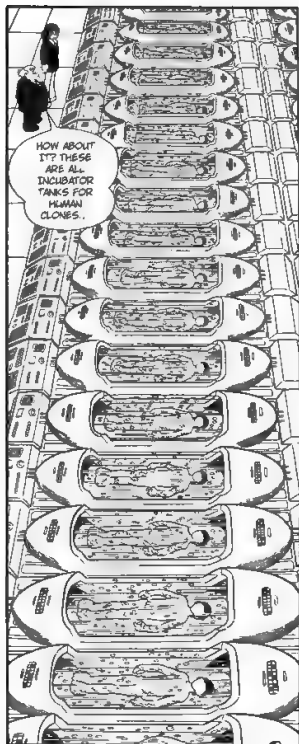
NO METAL OBJECTS ARE ALLOWED BEYOND THIS POINT.



IT'S AN OLD-FASHIONED ARTIFICIAL ARM. LET US THROUGH.

REQUEST DENIED. SUSPICIOUS MATERIAL HAS BEEN DETECTED. YOU MAY NOT ENTER

AH, COME ON... JUST LET US THROUGH.



HOW ABOUT
IT? THESE
ARE ALL
INCUBATOR
TANKS FOR
HUMAN
CLONES.

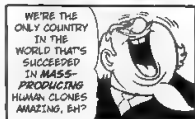


HA HA AND
THEY USED TO
CALL JAPAN
THE "ROBOT
KINGDOM,"
BECAUSE WE
HAD SO MANY
INDUSTRIAL
ROBOTS.



I
KNOW...

WELL, NOW
WE'RE THE
CLONE
KINGDOM!

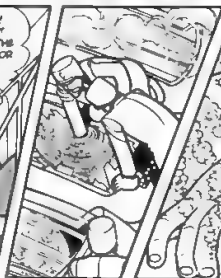


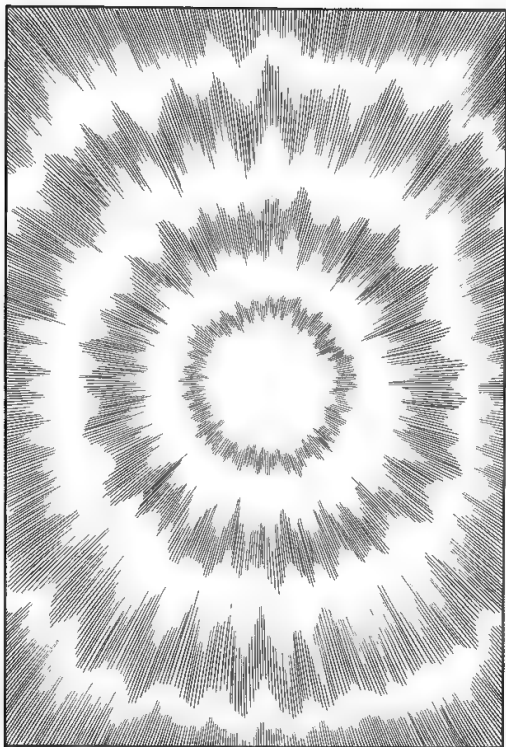
WE'RE THE
ONLY COUNTRY
IN THE
WORLD THAT'S
SUCCEEDED
IN MASS-
PRODUCING
HUMAN CLONES
AMAZING, EH?

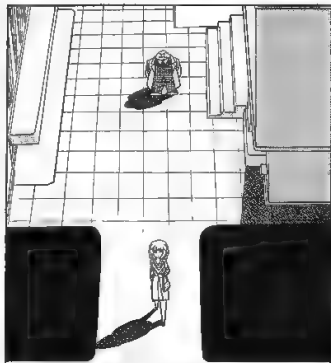




QUICK! FISH IT OUT OF THE INCUBATOR TANK!







ABOUT THIS EDITION OF PHOENIX: *STRANGE BEINGS/ LIFE*

The 12 self-contained yet interlinked stories that comprise *Phoenix* (*Hi no tori* in Japanese, literally "Firebird") is considered by many to be the summit of Osamu Tezuka's artistic achievement. Tezuka himself referred to *Phoenix* as his "life work." Painstakingly composed over a span of decades (initial versions appeared as early as 1954), serialized in a number of venues, and left incomplete with Tezuka's death in 1989, *Phoenix* represents Tezuka's ambitious attempt to push all he knew about the comics medium to address fundamental questions about existence.

All 12 stories in *Phoenix* are linked by the presence of the mythical bird, an immortal guardian of the universal life force. Read in order, the separate stories jump across time, alternating between a distant future and a distant past, converging on the present, with characters from one story being reincarnated in another. The existing twelve stories, totaling over three thousand pages of work, are subtitled "Dawn," "Future," "Yamato," "Space," "Karma," "Resurrection," "Robe of Feathers," "Nostalgia," "Civil War," "Life," "Strange Beings," and "Sun."

This edition, *Phoenix: Strange Beings/Life*, is an English translation of the 10th and 11th of the 12 *Phoenix* stories. "*Strange Beings/Life*" was first serialized in 1978-1980 in *Manga Shonen Magazine*. The only other portion of *Phoenix* to appear in English previously is a 27-page excerpt from Dadakai's translation of "Karma," which was printed in Frederik L. Schodt's *Manga! Manga! The World of Japanese Comics*.

—Editor

A few words from Osamu Tezuka about "Strange Beings" & "Life"

Both "Strange Beings" and "Life" were originally serialized in manga magazines, and they both had a very simple theme—that there is a price to be paid for failing to respect the lives of others.

In his novel *Crime and Punishment* Dostoyevsky describes a protagonist who, believing that an old woman money lender is nothing more than a social parasite, kills her in the name of "justice." Yet this same protagonist ultimately comes to realize that the life of any person is precious, regardless of his or her circumstances. In "Strange Beings" and "Life" I have created a different twist on this theme, by setting one story in the past and another in the future.

This is a comparatively short *Phoenix* volume, and in retrospect there are many places in both stories that I wish I could have further fleshed out. But I am nonetheless hopeful that you, the reader, will still be able to appreciate the process the protagonists go through in recognizing their sins, and the anguish that results from that recognition.

As always, after first being serialized, these stories underwent many revisions when they were later compiled into paperback volumes. For example, the last scene of "Life" originally ended with the main character being killed by the hunter. In this version, however, you will find that the ending has been completely changed.

A Journey through Time and Space: An Overview of the Complete *Phoenix* Saga

The complete *Phoenix* saga is a story about mankind that features a historical-narrative structure unlike anything that has come before it. The first volume depicts the dawn of civilization. The second volume jumps to the far future. The setting for the third story shifts back to early history, and so on, back and forth, from past to future; the amplitude decreases as past and future converge to meet in the present.

Dawn (1967) 240-270 A.D.

The era of Queen Himiko of the Yamatai Koku. The work quotes from the accounts of the *Gishwa-jinden*. Also uses accounts from the legend of *Jimmu Tensei*.



The scene in the Amano *heiso* myth where Himiko

compares herself to Amaterasu-Oumikami and a solar eclipse occurs.

Yamato (1968-69) 320-350 A.D.

Based on the legend of Yamato-takeru-no-mikoto. The dates above were inferred from the account of Old Man Takeni, and from information in *Dawn*.



Disguised as a woman, Prince Yamato Ogora approaches the Chieftain of the Kuroso and stabs him. As told in the *Kiso* myth, the prince gets the name "Isakura" from his opponent right before he dies.

Karma (Hou-ou) (1969-70) 720-752 A.D.

The complicated drama of the spirit of two Buddhist sculptors. Set in the Nara Period (710-794) during the national enterprise of the construction of the Great Buddha. Here, the Hou-ou (a Chinese myth) is the Phoenix.



Akanemaru, who has been ordered by the authorities to be in charge of the construction and design of the Great Buddha, is shocked when the statue sheds tears. The workers become frightened, and the bizarre phenomenon halts construction.

Robe of Feathers (1971) 937-941 A.D.



The spirit of a fisherman is bewitched by the beauty of the woman and he hides her clothes...

A sci-fi version of the Hagoromo Legend of Miho no Matsubara in Enshu (modern day Shizuoka). Set during Taira no Mutsukado's rebellion which occurred during the Heian Period (898-1185).

The spirit of a woman swimming in the ocean is captured by the beauty of the white sand and green pine.

Civil War (1978-80) 1172-1189 A.D.

The time of the Genpei Kassen (War between the Taira and the Genji) after the fall of the Heishi (Taira Clan). Using the *Heike Monogatari* and *Gikeiki* as a backdrop, this story depicts "combat" as the fate of living things.



Kiso Yoshinaka defeats the Heishi and takes control of the capital. He cuts down the famous monk Myouun. He came to the capital because he is after the Phoenix.

Strange Beings (1981) 1468-1498 A.D.

The Sengoku Period (1482-1558). Sakonnohime, the heir of General Yagi Iemasa, cuts down the nun, Kibikuni, who seems to be 800 years old. But she doesn't realize the true relationship between herself and the nun.

The banner bearer is saying that "yon" is the beginning of the Sengoku Wars and they are in the middle of the Onin Rebellion. In other words, they are in a time before Sakonnohime was born!



Sun (1986-88) 663-672 A.D.

The story begins after the defeat of the Japan-Kudara alliance at Hekusukinoe and Japan's withdrawal from the Korean peninsula, and ends with the struggle for the imperial throne during the Jinshin Rebellion.



Emperor Kobaen, formerly called Otsuno no Miko, is the cousin of Taira no Miko, who is the son of Otsuno no Miko.

PAST

Future (1967-68) 3404 A.D.-infinity

The end of the future. Mankind is in decline and has become very conservative. The earth is run down and faces devastation. Eventually a nuclear war breaks out causing the end of everything.

The Yamato Central Main Building Megalopolis. Yamato is one of the few remaining underground cities of mankind.



Universe (1969) 2577 A.D.

In Orion, a sub-light speed rocket heading towards Earth crashes into a meteorite. The ship becomes unable to fly and four people manage to escape, including Saruta and Nana.

Each of the passengers escapes in an individual escape pod. However, the pods only have enough food for half a year and enough air for a year and a half. Possibilities of survival are...



Resurrection (1970-71) 2482-3344 A.D.

In the year 3344, Prof. Saruta lands on the moon. He meets and acquires Robita in his final form. Spanning 860 years, the end of this episode goes beyond *Universe* and close to the beginning of *Future*.

Robita and this rocket also make appearances in *Future*, where Robita stops Rock and then gets shot by him.



Nostalgia (1976-78) Indeterminate (approx. 25th century)

A Japanese woman named Romy establishes a civilization and history for the formerly uninhabited planet, Eden-17. Her husband dies an unnatural death, but the life she carries inside her...



The spaceship is headed for Eden-17. The shiny object in the foreground is its sun. The planet is surrounded by a revolving ring of space dust held there by gravity.

Life (1980) 2155-2170 A.D.

Human clones are being created, all for high ratings and a public-killing TV game show called *Clone Man Hunt*.

Animal clones were created for food. Human clones are created for a TV show—the cloning company president speaks as a sponsor. A terrifying plan for a TV show!



Sun (1986-88) 2008 A.D.

The "Light Tribe" acquires the Phoenix in space. However, they turn it into an icon and come to control society through religion. Non-believers are called "shadows" and are chased out to live underground.

The head temple of the "Light Tribe." A young shadow boy named Suguru endeavors to climb the great tower and steal the Phoenix.



PHOENIX AND ME

By Osamu Tezuka



The serialization of *Jungle Taitai* in *Shonen Jump* ended in 1954, and I was at a loss as to what to create next.

Then I saw Stravinsky's famous ballet, *L'oiseau de Feu*. Of course the ballet itself was excellent, but I was especially intrigued by the prima ballerina dancing as the spirit of the phoenix.

The ballet is based on an old Russian legend about a prince that has been captured by a demon. The spirit of the phoenix saves the prince by acting as a guide for his escape. I thought that this passionate, elegant, and mysterious bird would make a wonderful main character comparable to the likes of Leo from *Jungle Taitai*.

Actually, every country has a legend about a mysterious bird such as the phoenix. In these legends, the symbol of supernatural life force takes form as a bird, such as the immortal bird called the Hou-ou from the legend of Hourai-san.

I wanted to utilize this phoenix to portray Japanese history in my own way. The theme would be about man's attachment to life and the complications that arise from greed. The phoenix would be the vehicle that would bring it all together.

As a new challenge, I wanted to start by creating the beginning and then the end of a long story. The story would then return to an ancient period right after the dawn of man. I would then continue to go back and forth, between past and future. In the end, I would set the story where past and future converge—the present. This story, set in the present, would tie all the previous stories together to form a long drama running from the dawn of man all the way to the distant future.

Each story would stand on its own and seem to have nothing to do with the other stories, but the final story would tie everything together—and for the first time, the reader would realize that the structure of the series is such that each story would be just one part of a much longer story. After all, man's history does not have clear divisions or breaks.

Each episode would portray life from various angles and set up different problems. Moreover, the style of each of the episodes would vary from one another, covering a range of genres: science-fiction, war story, mystery, comedy.

I don't know how many more years *Phoenix* will continue, but after it is completed, please go back and read through the whole series again. Otherwise, it will be difficult for me to respond to criticism.

Osamu Tezuka, December 1989

Translated from the Japanese by Andy Nakatani